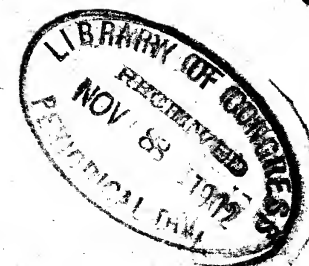
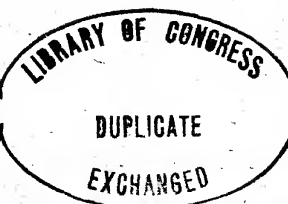


Vol 7.
6

November, 1902.

No. 4
5

THE



ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford,
Assisted by *Karl H. Lorenz*

TERMS
\$1.50 per Year,—35c. Single Copy

The Lorenz Pub. Co.,
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1. "Gebet".....	L. Beethoven	3. "Nuptial March".....	E. L. Ashford
2. "Allegretto".....	E. L. Ashford	4. "March in C".....	R. H. Peters
2. "From Conquest Unto Conquest".....	Ant. Ed. Batiste	5. "Among the Lilies".....	E. S. Lorenz
		5. "The Lord is Our Refuge".....	J. L. Bateman

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NEW YORK.

THE LORENZ PUBLISHING COMPANY,
 DAYTON, OHIO.

CHICAGO.

The Organist.

E. L. ASHFORD, - - - - - Editor
KARL K. LORENZ, - - - - - Assistant Editor
THE LORENZ PUBLISHING CO., Publishers

ISSUED EVERY TWO MONTHS.

Terms of Subscription:
\$1.50 per year; Single Number, 35 cents.

Advertising Rates,
\$1.50 per Inch of Fourteen Agate Lines.

NOVEMBER, 1902.

ORGANS AND CHOIRS IN TORONTO, CANADA.

While spending the summer in Canada, we enjoyed several weeks stay in the beautiful city of Toronto, and took advantage of the opportunity to visit some of the large churches in that "church-going" town. Unfortunately it was just the season when most of the regular organists and prominent singers were taking their summer vacation, so that many of the choirs were not at their best. However, we found much to enjoy and admire and were impressed by the general interest manifested in church music, the full chorus choirs, the large and sweet-toned organs, and the prompt and hearty congregational singing. In the anthem selections used, we noticed a decided leaning towards the English school of writers, Dr. Stainer seeming to be the prime favorite. This preference for English anthems is what one might naturally expect to find in a land so closely connected with the mother country. And, for that matter, the loyal Canadians might "go farther and fare worse:" as the English anthem, no matter how dry and mechanical, is never undignified or secular in spirit. If it savors of the work shop, it is, at least, good honest work, and not bits of comic opera masquerading in churchly habiliments.

An evening service at the St. James Square Presbyterian Church proved most enjoyable. Dr. T. A. Davies, the organist and choir director, though quite a young man, is very progressive and up-to-date, both in his management of the organ and leadership of the choir. The organ is a powerful two manual instrument; (a third manual is soon to be added, and various mechanical improvements made in the action, etc.) The choir consists of a paid quartette and a well balanced chorus of twenty-five voices. The musical numbers given were judiciously selected and rendered with taste and feeling.

The organ prelude was a romance in D flat, by Lemare, this was followed by an anthem "The King of Love," set by Harry Rowe Shelly. Later came a baritone solo, Dudley Buck's "Fear not ye, O Israel."

The closing anthem, "A Call to the Reapers," was given with fine effect. At the conclusion of the service Dr. Davies kindly favored us with a charming impromptu recital, rendering the following numbers.

1. Lied, - - - - - Wolstenholme.
2. Introduction, 3rd Act, "Lohengrin," Wagner.
3. Fruhlingslied, Mendelssohn, - - - Eddy.
4. Sortie, - - - - - Rink.
5. Berceuse in D, - - - - - Lemare.
6. "To the Evening Star," ("Tannhauser."
- "Pilgrim Chorus," (Wagner.
7. Salute d' Amour, - - - - - Edgar.
8. Finale, - - - - - Lemmens.

In spite of many other duties, Dr. Davies manages to keep up his organ practice and do considerable recital work. His choir shows the results of careful training, and their singing of both anthems and hymns was noticeably good.

A visit to the Sherbourne Street Methodist Church afforded us the pleasure of listening to (and also examining) a most beautiful organ. At the close of the service Mr. Arthur Blakely, the organist, kindly played several concert numbers for us, pieces especially calculated to bring out the beautiful orchestral effects of this apparently perfect instrument. Among the selections were the "Lohengrin" Prelude, Cantilène, by Mailly, "March Cortège" from Gounod's "Queen of Sheba," Rossini's "Cujus Aniamm" from the "Stabat Mater," a "Bach" Fugue, and Von Weber's brilliant overture to "Euranthe".

The organ is, in many respects, so superior to the average instrument that we are moved to give a description of it, with a list of its numerous stops and couplers.

DESCRIPTION.

The Instrument was enlarged and rebuilt during last summer by the Karn Organ Co., by the addition of Echo and Solo organs, several pedal stops and a change of the action to the Karn-Warren electro-pneumatic system. The improvements were thought out conjointly by Mr. Arthur Blakely, the organist, and Mr. Charles S. Warren, both of whom feel very proud of their achievement.

The Organ has four manual keyboards ranging from CC to C in altissimo with sixty-one notes. The Solo organ having no separate keyboard, and being played with equal facility from any desired manual, may be considered as a "floating" organ, re-enforcing or being accompanied by combinations on any manual at will. The instrument is, therefore, practically a five manual organ.

A remarkable feature is the number of couplers, of which there are no less than twenty-seven. As these act upon another, like ordinary mechanical couplers, the combinations are apparently limitless. The stopheads

are arranged in a double row over the Echo manual, unison couplers above, "subs," "supers" and "octaves" grouped systematically below—a convenient and simple arrangement. All combination pistons show at the stop handles, and progress from left to right (soft to loud). Complex movements, liable to confuse the performer unacquainted with the instrument, have been studiously avoided. The key action is adjusted to four ounces pressure for each key and is invariable, no matter how many stops and couplers may be in use. The pedals are concave, with sharps (of ebony) slightly radiating.

The unison may be detached from the pedals, and the upper notes in melodic passages for the feet brought into easy range by means of the octave coupler. A Sforzando Pedal produces the effect of two organs playing in dialogue.

The Solo, Echo and Swell organs are "enclosed," and the swell pedals operating upon these departments, may be used together or separately.

The electric batteries are arranged for convenient control by stop handles. All danger of sounding notes accidentally by moving at the keyboard when not actually playing is thus avoided. The combination pedals giving the various classes of organ tones, form another effective and very useful feature.

The detached console, key fittings, etc., are of polished cherry, matching the elaborately carved organ case, and present a neat and elegant appearance.

A perusal of the specifications will give an idea of the resources of this fine instrument. Of the stops, the Grosse Flute, an open double mouthed flute of a large scale and powerful tone; the Gamba, of strong pungent quality; the Gemshorn, with conical tubes; the echo Aeoline, which is scarcely audible; and the echo Flauto Amabile, of exquisite ethereal quality of tone—might be particularly mentioned. The Celeste, Quintadena, Fagotto, Vox Humana and other stops are all characteristic and beautifully voiced.

SPECIFICATIONS.

GREAT ORGAN.

- | | | |
|--------------------------------|--------------------|-----------|
| 1. Double Open Diapason, | 6. Principal | 4 ft. |
| 16 ft. | 7. Wald Flute..... | 4 ft. |
| 2. Open Diapason ... 8 ft. | 8. Twelfth | 2 3/4 ft. |
| 3. Dolce | 9. Fifteenth..... | 2 ft. |
| 4. Salicional | 10. Trumpet..... | 8 ft. |
| 5. Doppel Flöte..... | | |

SWELL ORGAN.

- | | | | |
|-----------------------------|--------|------------------------|---------|
| 11. Bourdon | 16 ft. | 16. Traverse Flute ... | 4 ft. |
| 12. Open Diapason.... | 8 ft. | 17. Mixture..... | 2 ranks |
| 13. Viol di Gamba.... | 8 ft. | 18. Flautina..... | 2 ft. |
| 14. Stopped Diapason, 8 ft. | | 19. Corropean..... | 8 ft. |
| 15. Principal. | 4 ft. | 20. Oboe..... | 8 ft. |

CHOIR ORGAN.

- | | | | |
|----------------------------|-------|-----------------------|-------|
| 21. Dulciana (large scale) | | 23. Harmonic Flute... | 4 ft. |
| 8 ft. | | 24. Harmonic Piccolo. | 2 ft. |
| 22. Melodia..... | 8 ft. | 25. Clarinet | 8 ft. |

ECHO ORGAN.

26. Aeoline.....	8 ft.	30. Flauto Amabile ..	4 ft.
27. Gemshorn.....	8 ft.	31. Vox Humana (in	
28. Voix Celestes.....	8 ft.	separate box)	8 ft.
29. Gedackt.....	8 ft.		

SOLO ORGAN.

32. German Gamba ..	8 ft.	35. Horn	8 ft.
33. Grosse Flute	8 ft.	36. Fagotto	8 ft.
34. Quintadena.....	8 ft.		

PEDAL ORGAN.

37. Sub-Bass.....	32 ft.	42.	16 ft.
38. Lieblich Gedackt..	16 ft.	43. Bass Flute	8 ft.
39. Bourdon.....	16 ft.	44. Violoncello.....	8 ft.
40. Open Diapason Metal	16 ft.	45. Trombone.....	16 ft.
41. Open Diapason, Wood,		46. Pedal at Octaves	
		47. Unison Separation.	

COUPLERS.

47. Swell to Great, Unison.	60. Echo to Swell.
48. Swell to Great, Sub-Octave	61. Echo to Great.
49. Swell to Great, Super-Octave.	62. Echo to Choir.
50. Swell to Choir, Unison.	63. Echo at Octaves.
51. Swell to Choir, Sub-Octave.	64. Swell at Octaves.
52. Swell to Choir, Super-Octave.	65. Great at Octaves.
53. Choir to Great, Unison.	66. Choir at Octaves.
54. Choir to Great, Sub-Octave.	67. Echo to Pedal.
55. Solo to Echo.	68. Solo to Pedal.
56. Solo to Swell.	69. Swell to Pedal.
57. Solo to Great.	70. Great to Pedal.
58. Solo to Sub-Great.	71. Choir to Pedal.
59. Solo to Choir.	72. Adjustable Combination.
	73. Battery Separation.
	74. Battery No. I.
	75. Lamp No. I.
	76. Battery No. II.
	77. Lamp No. II.

PISTONS AFFECTING DRAW STOPS.

77 to 95.	97. Crescendo Pedal Controlling all the Stops (Unison Couplers only.)
3 to Great. 3 to Choir.	98. Balanced Pedal to Swell)
4 to Swell. 3 to Echo.	99. Balanced Pedal to Echo and Solo.
2 to Solo.	100. Tremolo to Swell.
3 Combination Pedals to Pedal Organ	101. Tremolo to Echo and Solo.
96. Adjustable Combination to Choir Organ	

COMBINATION PEDALS.

Affecting the whole organ with suitable basses and couplers	
102. Diapason Tones.	105. Reed Tones.
103. String Tones.	106. Tutti (Sforzando Pedal)
104. Flute Tones.	

ORGAN PRACTICE ON THE PIANO.

The greatest problem in learning to play the organ is how to get enough of the right kind of practice. Except in rare cases, opportunities for work upon the king of instruments are limited. Church music committees are obdurate about granting even members of the congregation the privilege of using the organ; the church is often cold and the blower bugbear is ever with us. Electric and water motors have not yet become universal, even in city churches and halls, and many

organists remain at the mercy of human motive power, usually an unsatisfactory and always expensive method of "raising the wind." Most organists are, therefore, compelled to do a large proportion of practicing at home on the piano. Even in colleges, where an organ is provided, practice is often costly, and each must wait his or her turn.

Piano practice of organ music is useful and effective to a high degree, if properly managed. So far as the manual work is concerned, it is really preferable to have preliminary practice on the piano, rather than to go directly to the organ, because this method affords opportunity for reading the composition without temptation to distract the attention by attempting registration effects. One knows at the outset that no characteristic organ effects can be produced, and the whole attention is concentrated on the notes, fingering, accent and phrasing. True, the touch employed upon the two instruments is not the same, but legato or staccato playing in practice on the piano will insure legato or staccato playing on the organ later, and the habit of *thinking out* how a passage should sound, while playing at home in your parlor, will bear good fruit when the church or music hall is reached. The most distinguished organ teacher in America once told me that he would take no one as an organ pupil who has not acquired sufficient piano technic to play the principal Cramer studies with reasonable facility. With him, the piano action must precede the trackers and valves. I quite agree with Mr. Wickham that the person who dedicates him or herself to the piano should keep off the organ bench, but surely it is no disadvantage to the organist to reverse the order and play the piano. Once one has mastered organ technic, piano practice will never filch it from him, and the sweeping away of mechanical and rhythmical difficulties by using the keyboard of the stringed instrument before approaching the pipes, is a decided advantage. When your really enthusiastic organist gets to the manuals he wants to hear the music, with all its coloring and expression, as quickly as possible; how great, then, the satisfaction if the obstacles of reading, accent and fingering have been eliminated before going to the bench.

So much for the hands. Now for the feet. Of course, a pedal piano, that is, a set of pedals with action affecting the keys is a great aid. It by no means replaces the pedal pipes, as there is no sustaining quality, and the touch is seldom like that of a real pedal keyboard. Still the keys may be located by this means, and the acquirement of the faculty of using hands and feet together much facilitated. But suppose one has no pedal piano, and that all the actual pedal practice has to be done on the organ. I say *actual* practice, because there is a kind that may be done

without pedals, viz., reading the pedal part along with the manual and thinking it as you go. The benefit from doing this is merely a striking exemplification of the theory advanced by many modern teachers of voice and instruments, that a technic, both instrumental and vocal, is largely a mental affair; that proper control of the fingers or vocal chords by the mind is the inmost secret of agility and smoothness on the keyboard or voice, though, of course, the muscles must be trained as well. This applies with equal force to the feet, and I know from experience, that the kind of practice described is effective.

One trouble with organ practice on the piano is that it is not musically satisfying, because of sustained notes that cannot be held down, and even more because in most organ compositions the pedal part is not duplicated in the hands, and usually the effect upon the listener is that of omission of the harmonic bass. There is a temptation to supply the missing bass by playing the pedal part with the disengaged fingers of the left hand. In some passages, when the parts flow smoothly within a certain compass, this can be done and the notes on all the staves are sounded. The plan is musically satisfying, but is bad practice, for this reason: If the pedal part be played by the hand, there is a tendency upon reaching the organ, to continue doing the same thing from force of habit, often with the result of blurring, shirking of difficult jumps or runs by the feet and the omission of notes in the left hand's own legitimate work.

In practicing organ music with obligato pedal part upon the piano an excellent plan is first of all, to, play over the manual parts until they are mastered, never looking at the pedal notes. Next carefully read over the pedal part, away from the keyboard, noting and marking an unusual use of the feet. Then play the manual part, reading the pedal at the same time, and mentally toeing, heeling, crossing and skipping with the feet. In other words, occupy the mind just as though both manuals and pedals were actually playing.

Finally, study the registration and think it all out as you play, even making feints to draw stops as needed. Changes of tempo should be played and dynamic effects noted, though there is no special utility in attempting to produce these latter, the means employed for dynamic changes being so different on the two classes of instruments. But they should be mentally observed and will naturally be reproduced later.

Those who have never tried this method of practice will be surprised to find how much it does toward preparing the player for work at the organ keyboard.

ERNEST SHRIVER,

in the "Musician."

PRELUDE.

Gt. Dulciana and Flute.
 Sw. Full.
 Ped. Bourdon coupled to Gt.

155P-72

E. L. ASHFORD.

Gt.

Sw. *mp*

cresc. *poco a poco*

dim.

pp

WIEGEN-LIED.

{ Sw. Soft 8' and 4'
Ped. Bourdon.

Andante tranquillo.

ARTHUR E. GODFREY.

p

mf

p

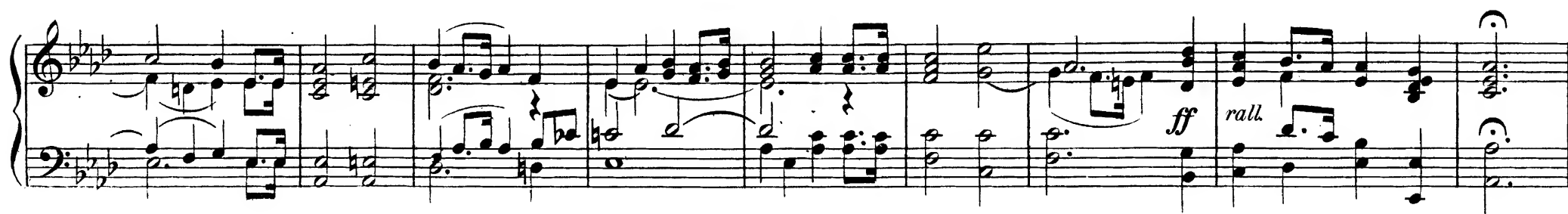
sf



PROCESSIONAL.

ARTHUR CARNALL.

Alla Marcia.



MARCH IN G.

Tempo di Marcia.

GUSTAVE TRITANT.

mf

mf

rit.

a tempo

mf

Coda.

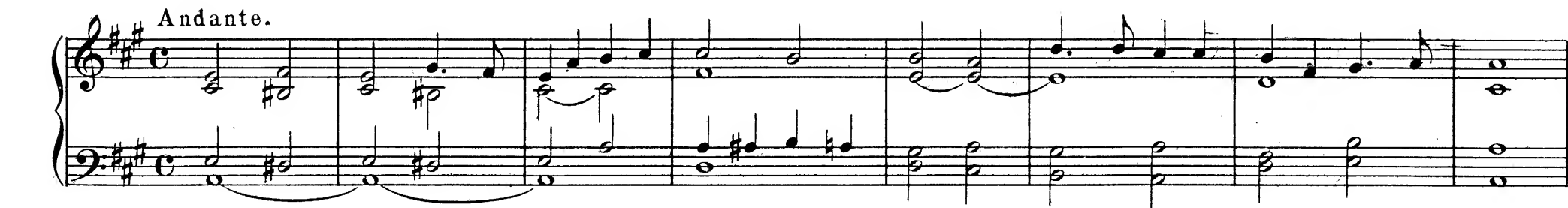


PEACE.

Swell. Soft stops.

E. L. ASHFORD.

Andante.



OFFERTOIRE.

Gt. Diapasons Flute and Principal.
Sw. Op. Dia. Violina, Oboe and Cornet.
Ped. Bourdon

ARTHUR MARCHMANT.

Allegro Moderato.

The musical score is written for piano and organ. It consists of four systems of music. The first system begins with a piano introduction marked 'Sw. f' and 'Man.'. The organ part enters with a melody in the right hand and a supporting bass line in the left hand. The second system continues the organ melody and bass line. The third system introduces a piano melody in the right hand, marked 'mf', while the organ continues. The fourth system features a piano melody in the right hand, marked 'dim.', and a piano accompaniment in the left hand, marked 'Sw.'. The organ part continues with a 'poco a poco' crescendo. The score concludes with a final organ chord.

Man .

mf

cresc.

dim. *poco a poco*

Sw.

Ped.

First system of musical notation. The piano part (left) and guitar part (right) are in G major. The piano part has dynamic markings: *cresc.*, *poco*, *a*, and *poco*. The guitar part has a *Man.* (Mando) marking. The system consists of six measures.

Second system of musical notation. The piano part (left) and guitar part (right) are in G major. The piano part has a *f* (forte) marking. The system consists of six measures.

Third system of musical notation. The piano part (left) and guitar part (right) are in G major. The piano part has a *ff* (fortissimo) marking. The guitar part has a *Gt Both hands.* marking. The system consists of six measures.

Fourth system of musical notation. The piano part (left) and guitar part (right) are in G major. The system consists of six measures, ending with a double bar line.

A SONG OF JOY.

{ Gt. Melodia Doppie Flute and Principal.
{ Sw. Full coupled to Gt.
{ Ped. Bourdon coup. to Sw.
Allegro Maestoso.

ERNEST A. DICKS.

The musical score is written for piano accompaniment in 4/4 time, key of D major. It consists of four systems of music. The first system begins with a piano introduction marked 'Sw. mf' and 'Gt. mf'. The second system features a piano section marked 'Sw. p' and a crescendo marked 'cresc.'. The third system includes a guitar section marked 'Gt. ff' and a piano section marked 'Sw. mf'. The fourth system continues the piano accompaniment. The score is written for a grand piano with a treble and bass staff. The key signature has two sharps (F# and C#). The tempo is marked 'Allegro Maestoso'.



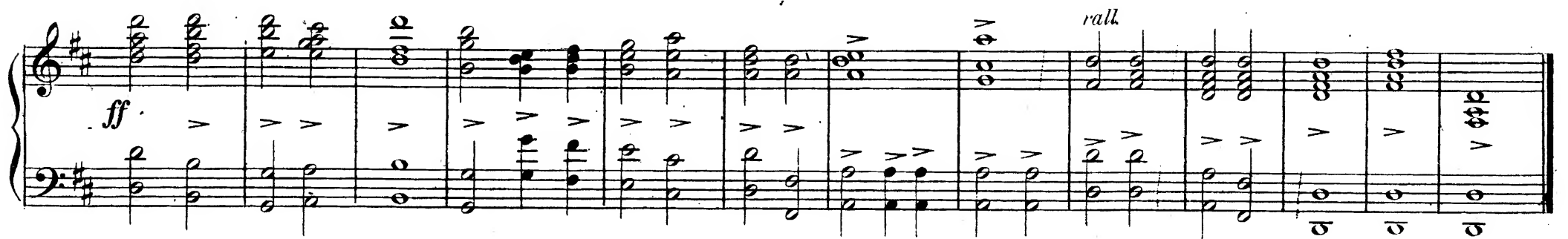
First system of musical notation. The treble staff begins with a guitar part marked *Gt. mp*. The bass staff contains piano accompaniment. Dynamics include *mf* and *f*. The system concludes with a repeat sign.



Second system of musical notation. The treble staff features a melodic line with a *rall.* (rallentando) marking. The bass staff includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The system ends with an *mf* (mezzo-forte) dynamic and an *a tempo* marking.



Third system of musical notation. The treble staff continues the melodic development with a *cresc.* (crescendo) marking. The bass staff provides harmonic support with various chordal textures.



Fourth system of musical notation. The treble staff features a *ff* (fortissimo) dynamic and a *rall.* (rallentando) marking. The bass staff includes a *ff* (fortissimo) dynamic. The system concludes with a double bar line.

INVOCATION.

{ Sw. Open Dia.
Ped. Bourdon.

W. H. BURT.

Andante.

p

Man.

fz

p

Man.



SAVE ME, O GOD.

{ Sw. Diapasons Oboe and Flute.
Ped. Bourdon coup.to Sw.

D'AUVERGNE BARNARD.

Adagio.



A SONG OF THANKSGIVING.

{ Gt. Full to 12th.
Sw. Diapasons, Flute and Cornet.
Ped. Bourdon coupled to Sw.

W. HENRY MAXFIELD.

Moderato.

The musical score is written for piano accompaniment in 3/4 time, key of B-flat major. It consists of four systems of music. The first system is marked 'Moderato' and 'Gt. mf'. The second system continues the melody. The third system is marked 'Sw.' and includes dynamic markings 'cresc.', 'dim.', and 'mf'. The fourth system is marked 'Gt.' and includes dynamic markings 'dim.' and 'f'. The score features various musical notations including treble and bass staves, notes, rests, and dynamic markings.



SIMPLE CONFESSION.

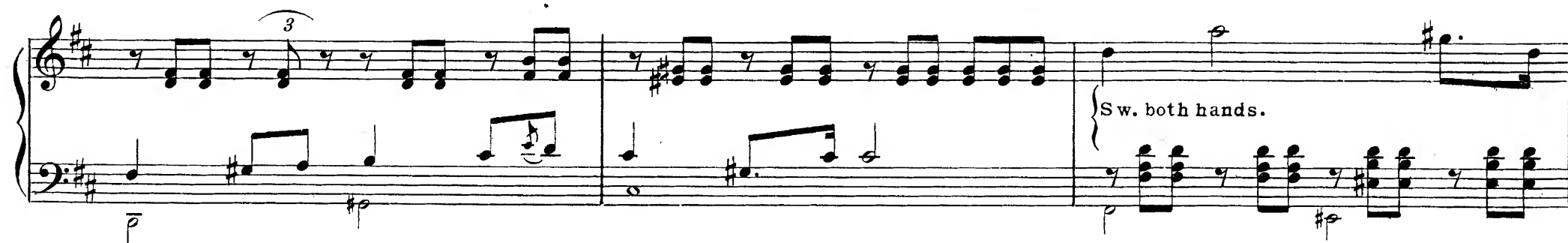
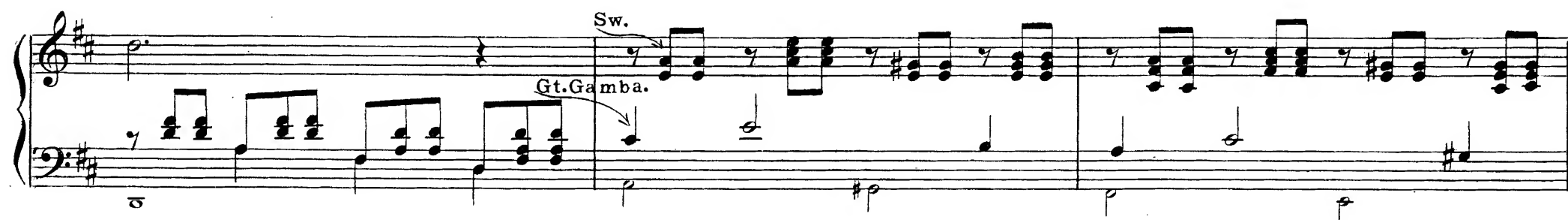
- SONG WITHOUT WORDS. -

{ Gt. Doppie Flute or Gamba.
 { Sw. 8' and 4' (Sw. closed.)
 { Ped. Bourdon.

FRANCIS THOME
 Arr. by E.L. Ashford.

The phrase under the dotted lines may be played
 an octave lower than written.

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First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes and eighth notes. The bass line features a steady eighth-note accompaniment. A triplet of eighth notes appears in the final measure of the system.

Draw Gt. Principal.

Con anima.



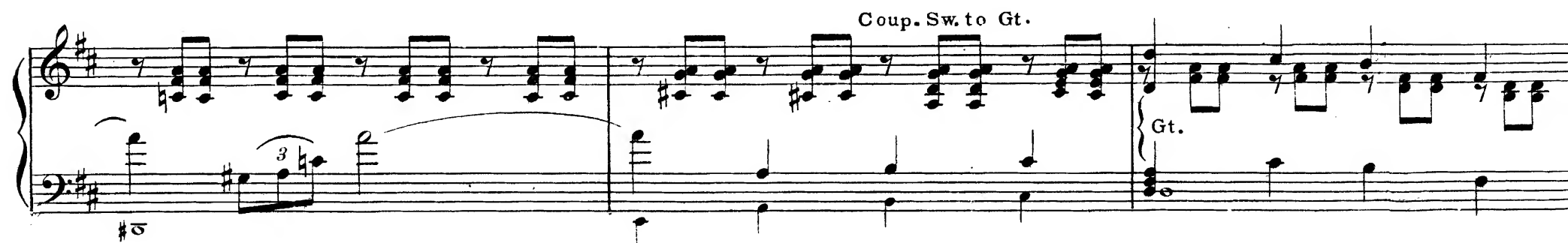
Second system of musical notation. Treble clef, key signature of two sharps. The melody is mostly whole notes. The bass line continues with eighth-note accompaniment. An annotation "Gt." with an arrow points to the start of the eighth-note accompaniment in the second measure.

Sw. *cresc. e accel.* poco a poco

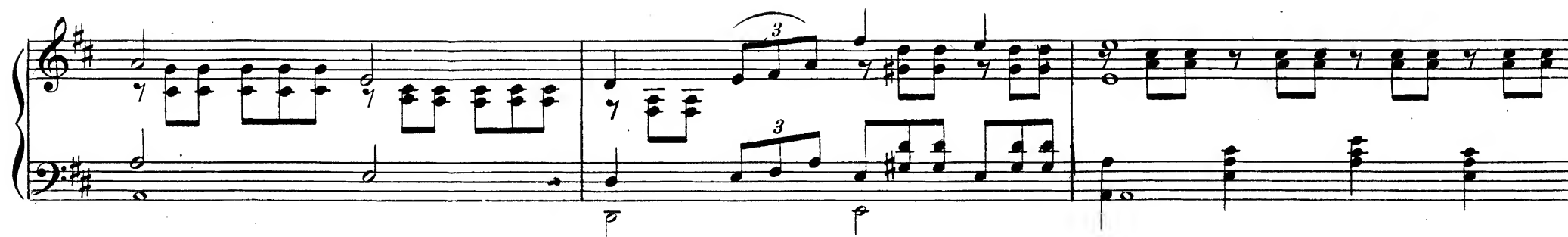


Third system of musical notation. Treble clef, key signature of two sharps. The melody consists of eighth notes. The bass line features a triplet of eighth notes in the first measure, followed by a long note with a fermata. An annotation "Gt." with an arrow points to the start of the eighth-note accompaniment in the first measure.

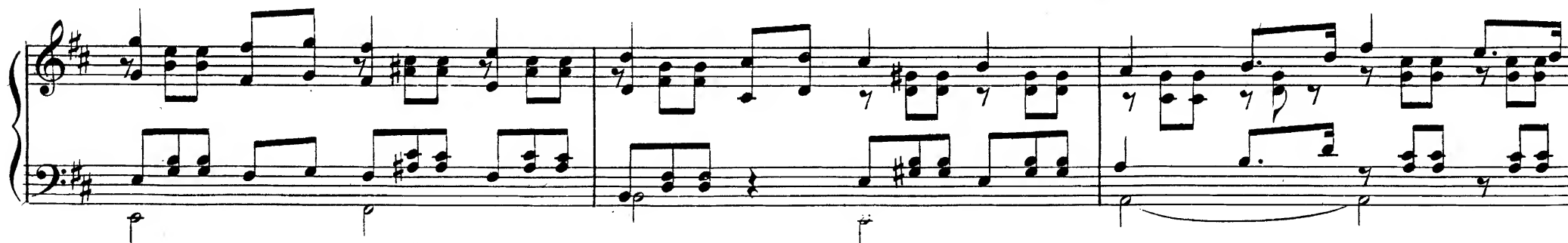
Coup. Sw. to Gt.



Fourth system of musical notation. Treble clef, key signature of two sharps. The melody consists of eighth notes. The bass line features a triplet of eighth notes in the first measure, followed by a long note with a fermata. An annotation "Gt." with a bracket points to the start of the eighth-note accompaniment in the third measure.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes eighth and sixteenth notes, with a triplet of eighth notes in the treble staff. Pedal marks are present below the bass staff.



Second system of musical notation, continuing the piece. It features a treble and bass staff with various note values and a triplet of eighth notes in the bass staff. Pedal marks are present below the bass staff.



Third system of musical notation. Above the treble staff, the instruction "Reduce Sw. to soft 8 ft. and Flute ." is written. A bracket in the bass staff is labeled "Sw. poco rit. e dim.". The treble staff has a long melodic line with a slur. The bass staff has a few notes. Pedal marks are present below the bass staff. The label "Man." is centered below the system. The label "L.H." is placed above the bass staff on the right side.



Fourth system of musical notation, concluding the piece. It features a treble and bass staff with various note values and a slur in the treble staff. Pedal marks are present below the bass staff. The label "Soft Ped." is centered below the system.

ANDANTE CANTABILE.

Sw. Soft stops.

S. BATH.

Legato.

mf *cresc.* *mf* *f*

Senza Ped.

rall. *L.H.* *pp*

rall. *mf a tempo* *cresc.* *p*

rall. *p a tempo* *cresc.* *p* *rall.* *Adagio.* *pp*

THE SHEPHERDS IN THE FIELD

{ Gt. Diapasons, Gamba and Principal.
 { Sw. Salicional, Oboe Bourdon and Flageolet.
 { Ped. Bourdon.

- CHRISTMAS VOLUNTARY-

ARTHUR E. GODFREY.

Allegretto pastorale.

[illegible]

musical score for piano, measures 1-8. The key signature is one sharp (F#). The tempo is marked *molto.* in measure 1. The dynamics are *mf* *agitato.* in measure 5 and *f* in measure 7. The score features a melody in the right hand and a bass line in the left hand.

GLORIA.

Maestoso.

musical score for piano, measures 9-16. The tempo is marked *Maestoso.* in measure 9. The dynamics are *Gt. ff* in measure 9, *pp* in measure 11, and *ff Gt.* in measure 15. The score features a melody in the right hand and a bass line in the left hand.

musical score for piano, measures 17-24. The dynamics are *pp* in measure 17, *Gt. ff* in measure 21, and *ff Gt.* in measure 23. The score features a melody in the right hand and a bass line in the left hand.

musical score for piano, measures 25-32. The tempo is marked *Tempo primo.* in measure 27. The dynamics are *pp* in measure 25, *rit.* in measure 29, and *p* in measure 31. The score features a melody in the right hand and a bass line in the left hand.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *tranquillo.* and the dynamics include *p* (piano) and *p.* (pianissimo).

Second system of the piano score. The right hand continues the melodic development, and the left hand maintains the accompaniment. The tempo markings *morendo* and *molto* are present, leading to *al fine.* The dynamics *p.* and *p.* are also indicated.

PRELUDE.

LEFEBURE WELY.

Third system of the prelude score. The tempo is marked *Andantino* and the dynamics include *pp* (pianissimo). The right hand has a more active melodic line, and the left hand provides a steady accompaniment.

Fourth system of the prelude score. The piece concludes with a *rit.* (ritardando) marking. The right hand features a final melodic flourish, and the left hand provides a concluding accompaniment.

MELODY IN F.

Gt. Melodia and Principal.
Sw. Soft 8' and 4'
Ped. Bourdon coupled to Sw.

ANTON RUBINSTEIN
Arr. by E. L. Ashford.

Moderato.

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system has a treble staff with a melody and a bass staff with a bass line. The second system continues the melody and bass line. The third system continues the melody and bass line. The fourth system continues the melody and bass line. The score includes markings for 'Sw.' (Soft) and 'Gt.' (Great) in the bass staff. The tempo is marked 'Moderato'.

Add Oboe and Flageolet.

First system of music. Treble clef staff contains a melodic line with eighth notes and rests. Bass clef staff contains a supporting line with eighth notes and rests. Dynamic markings include *Gt.* (Grand) and *Sw.* (Sforzando).

Second system of music. Treble clef staff contains a melodic line with eighth notes and rests. Bass clef staff contains a supporting line with eighth notes and rests. Dynamic marking includes *cresc.* (crescendo).

Man.

Third system of music. Treble clef staff contains a melodic line with eighth notes and rests. Bass clef staff contains a supporting line with eighth notes and rests. Dynamic marking includes *pp* (pianissimo).

Gt. Gamba.

Fourth system of music. Treble clef staff contains a melodic line with eighth notes and rests. Bass clef staff contains a supporting line with eighth notes and rests. Dynamic marking includes *Sw.* (Sforzando).

Sw

Full Sw closed.

p

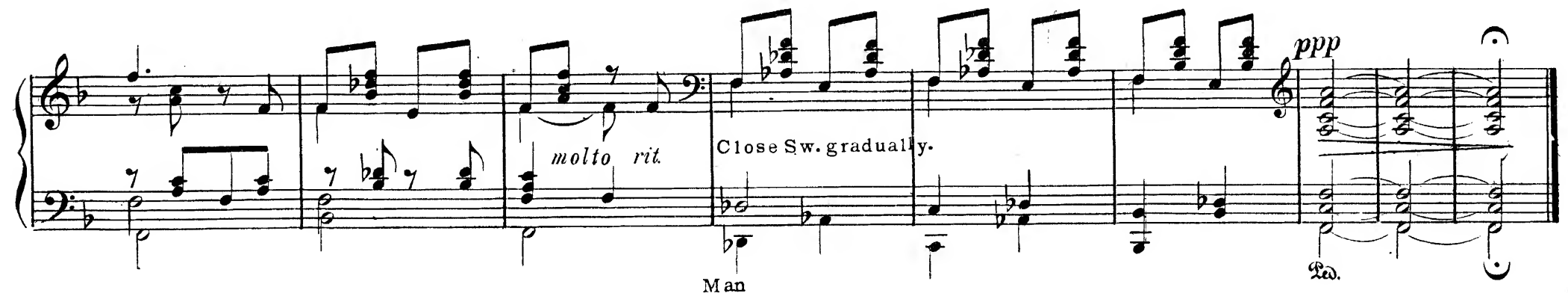
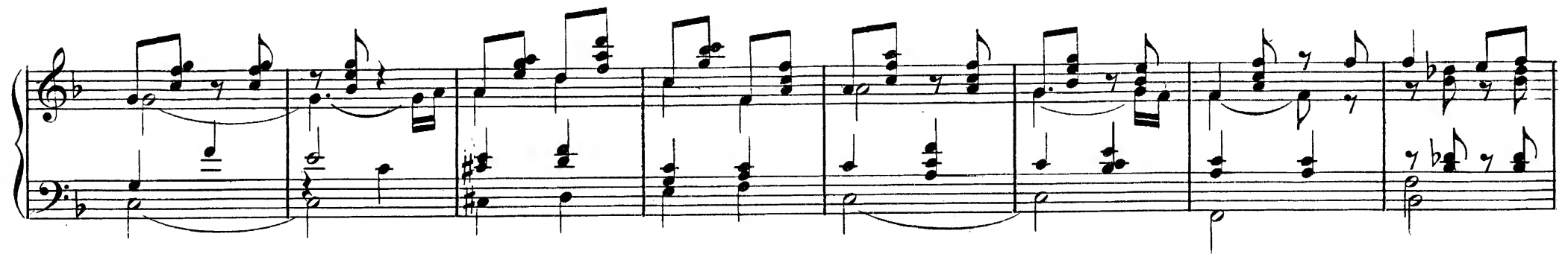
cresc.

dim.

stringendo.

Sw.

Detailed description: This page of a musical score, numbered 154, contains four systems of piano music. Each system consists of a grand staff with a treble and bass clef. The first system features a melodic line in the treble and a harmonic accompaniment in the bass, with a 'Sw' (sustain) marking. The second system includes the instruction 'Full Sw closed.' and a dynamic marking of *p* (piano). The third system shows a crescendo (*cresc.*) followed by a decrescendo (*dim.*). The fourth system begins with 'stringendo.' and ends with a 'Sw.' (sustain) marking. The notation includes various note values, rests, and articulation marks.



ST. STEPHEN.

{ Gt. Melodia Flute and Principal.
Sw. Op Dia Gemshorn Oboe and Flute (coupled to Gt.)
Ped. Bourdon.

ARTHUR BERRIDGE.

Moderato

The musical score is written for a grand staff (treble and bass clefs) in 4/4 time, key of B-flat major. It consists of four systems of staves. The first system includes a tempo marking 'Moderato' and a dynamic marking 'Gt. f'. The second system continues the melody and accompaniment. The third system includes a dynamic marking 'p' (piano). The fourth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings *rall* and *ff a tempo*. The key signature has two flats (B-flat and E-flat).



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings *f* and *dim.*. The key signature has two flats (B-flat and E-flat).



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings *f* and *dim.*. The key signature has two flats (B-flat and E-flat).



Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The music is in 4/4 time and includes the tempo marking *Maestoso.* and the instruction *Sw.closed.*. The key signature has two flats (B-flat and E-flat).

First system of musical notation, measures 1-4. The music is in 4/4 time, key of B-flat major (two flats). The piano part features a steady eighth-note accompaniment in the left hand and a melody of eighth and quarter notes in the right hand. Measure 4 ends with a repeat sign and a key signature change to B-flat major.

Tempo 19

Second system of musical notation, measures 5-8. The guitar part (Gt.) is marked *f* (forte). The piano part continues with a steady eighth-note accompaniment. The guitar part features a melody of eighth and quarter notes. Measure 8 ends with a repeat sign and a key signature change to B-flat major.

Third system of musical notation, measures 9-12. The piano part continues with a steady eighth-note accompaniment. The melody in the right hand consists of eighth and quarter notes. Measure 12 ends with a repeat sign and a key signature change to B-flat major.

Fourth system of musical notation, measures 13-16. The piano part continues with a steady eighth-note accompaniment. The melody in the right hand consists of eighth and quarter notes. Measure 16 ends with a repeat sign and a key signature change to B-flat major.



First system of musical notation, featuring a treble and bass staff. The tempo is marked *a tempo*. The music consists of eighth and sixteenth notes with various accidentals.



Second system of musical notation, featuring a treble and bass staff. The tempo is marked *rit.* (ritardando) and then *a tempo*. The music includes various note values and accidentals.



Third system of musical notation, featuring a treble and bass staff. The music continues with various note values and accidentals.



Fourth system of musical notation, featuring a treble and bass staff. The tempo is marked *Maestoso.* (Majestic). The music includes various note values and accidentals. The system concludes with a double bar line.

Gt. Full to 15.
Sw. Full.
Ped. Bourdon coupled to Sw.

SHOUT THE GLAD TIDINGS.

CHRISTMAS VOLUNTARY.

Allegro non troppo.

Sw. closed.

Open Sw. gradually.

Ped.

f

ff

poco a poco dim.

Man.

Gt.

Ped.

Sw. *p*

Couple Sw. to Gt.

f

Man.

a tempo

Gt.

Gt. to Ped.

poco rit

Add to Ped. Op. Dia.



Sw. *f*

Gt. to Ped. off

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines. A bracket labeled 'Sw.' and '*f*' is placed over the first few measures. Below the first staff, the instruction 'Gt. to Ped. off' is written.



Gt.

Gt. to Ped.

This system contains the next two staves of music. A bracket labeled 'Gt.' is placed over the first few measures of the upper staff. Below the first staff, the instruction 'Gt. to Ped.' is written.



Piu Lento.

Draw trumpet and all couplers.

This system contains the next two staves of music. The tempo marking '*Piu Lento.*' is written above the upper staff. The instruction 'Draw trumpet and all couplers.' is written to the right of the upper staff.



con fuoco.

Ped. *ad lib.*

This system contains the final two staves of music. The tempo marking '*con fuoco.*' is written above the upper staff. The instruction 'Ped. *ad lib.*' is written below the lower staff.

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Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
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H. W. Porter. I WILL GIVE YOU REST. Duet for soprano (E to F) and alto (g to C)..... P. A. Schaecker. APPROACH THE MERCY SEAT. Solo for high voice (E to a)..... WHILE THEE I SEEK. Duet for soprano and alto..... Franz Schubert. HE LEADS ARIGHT. Solo for low voice..... W. F. Sudds. I LOVE TO TELL THE STORY. Solo for low voice and quartet..... LEAD, KINDLY LIGHT. Solo for high voice (c to g)..... J. P. Vance. ONE DAY NEARER HOME. Solo for high voice.....

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This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high-grade chorus choir.

"THE WHITE."

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

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SHALL IT REMAIN SO?

THE LORENZ PUBLISHING COMPANY,
DAYTON, OHIO.

NEW YORK.

CHICAGO.